



# Youth

Religious Education

EXHIBIT

Pacific School of Religion







## portraying the nativity

FOR one week before Christmas, Joseph and Mary, the shepherds, and wise men are “living” persons in Monroe, Wis. Even the donkey and sheep are real. As gusts of wind and snow swirl through a reconstruction of the Nativity, teenagers in biblical costumes—but with snow pants and furry boots underneath—portray biblical roles for four hours each night until Christmas. The youth fellowship of St. John’s Church started the living creche in 1958 and now make it an annual event. Encouraged by nationwide publicity, hundreds of visitors come from nearby communities to see the scene.





There are only two parts for girls—Mary and the angel. Twelve girls take turns during the week portraying Mary, including Diane Zwygart shown (below) with Eugene Aechlimann as Joseph. But not all can be Mary or the angel. So girls become shepherds, donning beards as Joyce Mallory (left) is doing with the help of Judy Frey. Stage make-up is used in the tableau.

Adding reality to the scene are the live donkey and sheep. Little John, the borrowed donkey, is a good actor and well-behaved. But he cannot resist occasionally nibbling at the scenery (opposite page) during nightly four hours "on stage."



Each night after the performance, the sheep have to be returned to a nearby vacant garage. But one night Little John refused to cross the sidewalk so that he could be placed in the horse trailer which was to be his pre-Christmas home. Young people, advisers, and pastor spent an hour or more until midnight trying all the tricks—including calling a local veterinarian for help—but with no success. Stubborn Little John remained in the stable and became a daytime attraction, too.

#### YOUTH

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“IT’S A BIG JOB FOR ALL, B







*The young people use most of December to plan the tableau, work on costumes, and schedule shifts of performers. Behind this scene is the work of nearly 100 persons, young and old. Carpenters, electricians, and farmers of St. John's Church supervised the erection of a three-walled stable, installed lights, and helped secure animals and hay. The use of a stereo hi-fi set for tower music was obtained through a local dealer. Members provided records.*

*And warm refreshments are popular on cold nights. A shepherd, Dan Councilman, stops at the popcorn bowl (opposite page) before "going on duty." Their parts finished, Carole Buehler, Nancy Baker, and Marlene Frey join him. Marlene had just finished portraying Mary and Nancy had been the angel (below left). And when the "second shift" came in after two hours in the cold (below), Ann Baker (right) who portrayed Mary and Judy Sticker, a shepherd, warm up with hot cocoa.*

WORTH IT!"





## editor's note

How do you judge the strength of a person? By physical stamina or shape? By brain power? By comparing piles of money? Although we often judge others by such standards, somehow they seem to lack something. Especially when we place these typical standards of judgment alongside those of Jesus. He has a way of pointing out our human frailties, and at the same time giving us hope. For example, we all make mistakes, yet we are all capable of doing right. We all have some prejudice, and we all can love our neighbors much more. Jesus has a way of shattering our self-centeredness and then directing us to the true realities of this world. And that's the secret of Christmas. God sent his son among us to show us how we human beings fit into the scheme of things. Christ tells us God's way for you and me, and the world.



Copyright 1960. Gospel Trumpet Co.

*"I realize that we all have to do our part in these Youth Fellowship parties, but there's something humiliating about being put in charge of bringing the tooth picks."*

# Youth

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# Christmas Quiz

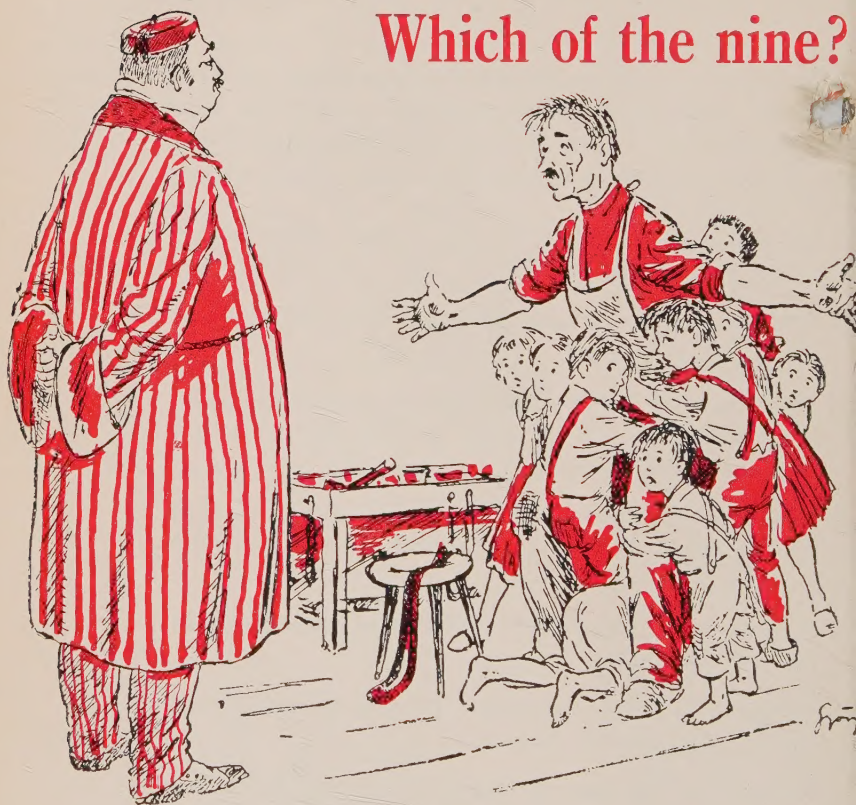


*The most colorful customs which surround our Christmas holidays have come from many countries and from many different times in history. Check for yourself what you think is true and false about common ideas on Christmas. Answers on page 30.*

1. Most scholars agree that Christ was born on or about December 25 ..... True/False
2. The yule log was handed down from the days of medieval England ..... True/False
3. The story of Santa Claus and his reindeer comes from Lapland, where many people still wear red suits and herd reindeer ..... True/False
4. The practice of giving Christmas cards was started by Gutenberg, German inventor of the movable printing press ..... True/False
5. The use of fir trees with candles was made popular by Martin Luther ..... True/False
6. Hanging up the stockings "by the chimney with care" originated in France ..... True/False
7. The use of the nativity scene, or creche, was not a part of Christmas until 1200 years after the birth of Jesus ..... True/False
8. Mistletoe was first used in England to symbolize the stars in the sky on the night the Christ was born ..... True/False
9. We exchange Christmas gifts in remembrance of the gifts the Magi brought to the Infant Jesus ..... True/False
10. The practice of caroling at Christmas time developed in 18th century England ..... True/False



## Which of the nine?



THERE once lived a poor bootmaker in this big town of Pest, who found it hard to make ends meet.

It was not as if people had decided suddenly to give up wearing boots, or that the magistrates had ordered that from now on boots were to be sold at half price. The good man turned out fine work; the customers themselves complained that they could not wear out what he had

made. Customers he had plenty. They paid him well; none of them would jump their bills, and yet the bootmaker John could not get on in this world. In fact, sometimes he thought he would prefer that other world. But then that was a matter of speaking with him, for bootmaker John was a good Christian, and a good Christian does not do away with himself.



The reason why bootmaker John could never get rich was that God had seen fit to bless him in quite another way: a child was born to him every year—now a boy, then a girl, always in the pink of health.

"Oh, my dear Lord!" bootmaker John sighed at every new addition to the family—as the sixth, seventh, and eighth child was born. "When will there be an end to this?" Then the ninth child came, his wife died, and there was the end.

Bootmaker John was left alone in the world with his nine children—and that is no easy lot for any man!

Two or three were already going to school, a couple had to be taught to walk, and still another had to be borne in his arms. Some had to be fed; this one had to be dressed; that one had to be washed—and all of them had to be provided for!

When he had to make shoes, he had to cut nine pairs; when he had to slice bread, it had to be nine slices; when he had to make beds—the room was filled with them, from the door to the window, beds with little blond and brown heads peeping out of them.

"Oh, my dear Lord, how you have blessed me!" the good craftsman could sigh to himself many a time when midnight found him still by the bench working away at his last order to feed so many souls, and pushing one or the other child who misbehaved in sleep. "Nine, they are indeed—a full round nine! But thank the Lord, there is no room for complaint, all nine are fit for a fiddle, well-behaved, bonny, and able-bodied with sound stomachs; and it is better to cut nine

slices of bread than to open a bottle of medicine. It is far, far better to have nine beds side by side than a coffin in between. May the Lord spare every father and mother such a misfortune, even if eight are left when one is taken."

But then bootmaker John's children did not have the slightest intention of dying. It was all arranged there above that all nine of them should work their way through life and should not give up their places in the world. Neither rain nor snow harmed them, nor were they any the worse for their diet of dry bread.

One Christmas Eve bootmaker John came home rather late from his errands. He had been delivering finished pieces of all sorts and had collected a little money—just enough to keep his trade going on and to meet the daily needs of the family. On his way hurrying home, he saw stalls loaded with golden and silver lambs and dolls made of sweets, which honest marketwomen were selling at every corner for children who had been good. They would even ask first whether the child had behaved well, for they would dislike selling anything for bad children. Bootmaker John lingered at some of the stalls. Oughtn't he buy something? But for all nine children? That he surely could not afford! And he couldn't buy a gift for just one, could he? The others would be hurt. No, he would give them a Christmas present of a different sort! It would be beautiful and good, it wouldn't break or wear out; and each one of them would be able to enjoy it equally, and that without taking it away from one another. >>>



## Which of the nine?

"Well, children—one, two, three, four—are all of you here?" he asked his family of nine children. "Do you know that it is Christmas Eve today? This is a great holiday, a day of great rejoicing. Tonight we won't work at all; we will just be happy together."

The children were so glad they were to be happy today that they roused the whole house.

"Just wait. I'll teach you a very beautiful song I know. It is a beautiful carol, and I kept it for this very day as a Christmas present."

The little ones crawled into their father's lap, threw their arms around his neck, almost upsetting his chair—for that beautiful song.

"But what did I say? If you behave! And you must stand in a row. The smaller ones at the end."

He lined them up like organ pipes. The two smallest ones clung to their father's knees and arms.

"Now quiet! First I will sing it and then you sing it after me."

Then with a serious, devout face, taking off his green cap, bootmaker John struck up that lovely carol.

"Hark, the herald angels sing. . ."

The bigger boys and girls learned the melody on the first hearing, but there was a bit more trouble with the little ones; they were apt to get out of tune and mess up in the rhythm. Finally they all knew it; and it was good for the soul to hear all nine of them peal forth the beautiful song the angels themselves had sung on that memorable night, and were perhaps even now singing, as the harmonious, joyful song of such nine beautiful, innocent souls sought for a response from there above. Surely

they welcome the song of children up in the heavens.

But they did not welcome it upstairs on the first floor.

A rich bachelor gentleman lived there, alone in nine rooms. In one he sat, in another he slept, in a third he smoked his pipe, in a fourth he dined, and what he did in the other five, the Lord only knew. He had neither wife nor children, but so much money he could not even count it.

This wealthy gentleman was sitting that night in his eighth room and was wondering why his food was so tasteless, why the papers were such dull reading, the spacious room so airless, and why no soothing sleep came to him in the springy bed when, from the room bootmaker John occupied on the ground floor, the heart-warming, joyful song rang out. At first it was hardly audible, then it swelled into a powerful crescendo.

At first he tried not to listen, hoping that it would come to a stop; but when they began it for the tenth time, his patience gave way. He crushed out his cigar, and went downstairs in his dressing gown to the bootmaker's flat.

They had just finished a stanza as he opened the door, and bootmaker John rose respectfully from his three-legged stool to greet the grand gentleman.

"You are bootmaker John, are you?" the rich man asked him.

"Yes, at your service, sir. Would you like to order a pair of patent leather boots?"

"That is not why I've come. You have a lot of children."

"Yes, my lord, I certainly do



little ones and bigger ones. Many mouths to feed."

"Even more mouths when they are singing. Listen, bootmaker John, I want to make your fortune for you. Let me have one of your boys. I will treat him as my son, and send him to school. He will accompany me on my journeys abroad. I'll make a gentleman out of him. Then he will have the means to help the others."

At this, bootmaker John's eyes grew big as saucers. That was a great thing—to make a gentleman out of a poor tradesman's child. It would set anybody thinking!

Of course, he would let the rich man have one of his children. This was a stroke of luck.

"Well, then pick one of them for me, and let us be off."

Bootmaker John set his mind on making a choice:

"This is little Sandor. Well, I can't let him go, he is such a good scholar that he is cut out for the ministry. The second is a girl—you, sir, don't want a girl. Then there is Ferene. He can already lend me a hand in my trade. I don't know what I'd do without him. This is little John; he is named after me, I can't give him up. Little Jozi here is the very image of his mother; he always makes me think of her; he must remain at home. Now another girl, she doesn't count; then here is little Pali. He was his mother's dearest. Oh, the poor woman would turn in her grave if I were to let him go to live with strangers. And these two are still too small; what would you do with them, sir?"

So he counted them all, but could not make his choice. And then he

# Merry Christmas the world over



Swedish—God Jul

Italian—Buon Natale

Portuguese—Boas Festas

Brazilian—Feliz Natal

French—Joyeux Noel

Dutch—Vrolijk Kerstfeest

Chinese—Kung Ho Sheng  
Tan

Spanish—Felices Pascuas

Rumanian—Sarbatori  
Sericite

Czech—Vesele Vanoce

German—Froehliche  
Weihnachten

Russian—S Rozhdestvom  
Khristoviyam

Greek—Kala Christoughena

Japanese—Ku-ri-su-ma-su  
(phonetically from English)  
O-medeto

Norwegian—God Julog



## Which of the nine?

started over again, from the youngest to the oldest, but the outcome was again the same; he did not know which one to give up because he loved them all.

"Well, children, why don't you make your own choice. Which one of you wants to leave and become a great gentleman and ride in a carriage? Come on, speak up, let him stand forth who wants to go!"

The poor bootmaker was almost in tears as he said this, but the children hung behind his back. They clung to their father's hands, legs and leather apron, hanging on tight and hiding from the strange man. Finally the bootmaker could not stand it any longer; he threw his arms about them all, clasping them to himself, and his tears fell on their heads—and they wept with him.

"It can't be done, dear sir, it can't be done! Ask me anything you will, but I can't give up any one of my children, once the dear Lord has blessed me with them."

The rich man said that he saw this, but would the bootmaker at least stop singing with his children, and accept 1000 pengos for the sacrifice?

Bootmaker John had never in all his life seen as much as 1000 pengos, but now he felt it thrust into the hollow of his hand.

The gentleman went upstairs again to his gloomy rooms; and bootmaker John examined the never-before-seen 1000-pengos note, and then locked it up anxiously in his chest, slipped the key into his pocket and kept quiet.

The little ones kept quiet, too. They were forbidden to sing. The

older children crouched moodily in their chairs, hushing the younger ones, telling them that they must not sing, for the gentleman upstairs might hear.

Bootmaker John himself paced the room silently and crossly away from the little one who had been his wife's favorite when the child was over to him asking to be taught the beautiful song again, for he had forgotten.

"We must not sing!"

Then sulkily he sat down by the bench and began to hammer away industriously on a pair of boots. He worked hard without thinking until he caught himself humming: "Hark the herald angels sing. . . ."

First he slapped his own mouth, then he became very angry, slammed down the hammer, kicked the stool from under him, opened the chest, took out the 1000-pengo note, and rushed upstairs to the gentleman.

"My dear sir, I beg you to take back the money. I don't want it. I can't sing when I want to, for that means more to me than a 1000 pengos."

He laid the bank note on the table and flew back to his family, kissing all the children, one after the other, and lined them up like organ pipes. Then he sat down among them on his low stool and clear and strong they burst into:

"Hark, the herald angels sing. . . . And they were very happy, as if they owned the whole big house.

And the man who did own the big house paced his nine rooms in loneliness and wondered what other people found to be so happy about this dull old world. . . . ▼▼▼



## **sens reply:**

### *What would you like want for Christmas?*

The most wonderful gift I could receive this Christmas would be a refund account in my name with a specified amount being added each month after December. I would use this account for incidental college expenses and textbooks. As a high school senior I feel that my most urgent need is to further my education in order that I might help where I have decided to enter secondary education. I feel I should have to work for my own tuition either through scholarships or a job but this kind of extra cash would be a very great help. (Susan Johnson 17, Grand Rapids, Calif.)

The Christmas gift I would like most is a class ring by high school and my graduation means a great deal to me. The class ring would signify this most important part of my life throughout my future years. (Lorene Corlier 17, Atlantown, Pa.)

The Christmas I could want of many things I would want in the main of a dream but some down-to-earth things would include an album of the Hallmark Christmas beautifully in set of dumbbells (to keep physically fit) and a bulky thermometer (it looks very cheap). (Bob Townsend 17, College, Wash.)

I would like to receive a good concordance of the Bible. This would help in planning devotions and to broaden my knowledge of the Bible. (William C. Gubbert 17, Dayton, Ohio) . . . I would like most to have my grandmother live to see Christmas. She died a stroke last December and another one six months later. She has always enjoyed decorating the Christmas tree, wrapping gifts, and listening to music. The doctor says that if she has one more stroke, she won't live. (Stanley Pannum 15, St. Johnsbury, Vt.) . . . If I were wishing for a present that came out under night clothing, I would want a plan for Christmas. It wouldn't have to be a fancy one; one old nightgown would do. To be able to sit down and play a song with two hands, not two fingers, has been my desire for many, many years. (Sue Kerr, Omaha, Nebr.)

A special Christmas gift would be a universal feeling of true peace on earth and good will toward man. This peace with the best minds from all nations would no longer be needed to keep back of developing destructive methods of defense. There would be no need to channel that God-given talent and the money presently spent in their waste for the aid of underprivileged folks who live in hopelessly bad conditions. (Carol Lea Stover, 17, Weiser, Ida.).



## Insights today from an ancient art

**E**VER since that night in Bethlehem, men have tried to express the meaning and message of Christmas. Classic paintings of the madonna and child, pageants in schools and churches, creches on lawns—all strive to portray the Christmas event: God's coming to man in the form of a Man, Christ. Not all portrayals catch the true spirit of the event. But among those who have succeeded through the centuries are the makers of the ikons. Not only do these ikons speak profound Christian truths but they also are considered to be among the world's greatest works of religious art.

**What is an ikon?** An ikon (or icon) is a picture or image of a sacred person or event. Among the Orthodox Christians these ikons, or holy pictures, are essential to Christian worship. Within the Russian Orthodox Church, the ikon painting with its *visual* symbolism is respected with reverence equal to that of the *verbal* symbol, the Holy Scriptures.

**Are ikons used today?** The altar screens of Orthodox churches the world over are adorned with ikons. And in the homes of faithful Orthodox Christians, an ikon is the center of family worship. Over most beds is an ikon or cross, for home worship is at the heart of the Eastern Orthodox tradition. Throughout the world there are 150 million Eastern Orthodox Christians, making them the second largest Christian communion. About three million live in the United States.

**What are they trying to prove?** These ikons are visual confessions of profound Christian truths, the main one being the *Incarnation*, God's coming to man, which event we celebrate at Christmas. But why are these ikons so important to Orthodox Christians? Simply because the Orthodox church does

*The human figures in an ikon are symbols, not portraits. These figures stand for the chief actors. To make meaning easier, set forms were established for each character. Thus the figure of Mary rarely changes from one century to another. Any uneducated peasant could pick her out, as in this 16th century ikon, "Nativity" (right).*











# IKONS

take the Incarnation seriously: God is transcendent; He is wholly other. But God is also concerned about us; so much so, that He comes to us as a Man, Christ. And this fact changes all things.

**Should the divine be pictured in human form?** The Incarnation means that man has seen and knows God firsthand and that God sees and knows man firsthand. And because this is so, it is not enough to represent Christ by a faceless symbol (such as the *cross*, the *fish*, or the *Chi Rho*). As representations of Christ, symbols and signs are to an Eastern Orthodox theological mind not wholly adequate. It amounts to denying the actual presence of the living God in Christ and the revelation of Himself among men *in the form of a Man*.

The use of the human form in ikons indicates the reference to the Incarnation. Thus man is given renewed dignity befitting such an event. God chose the form of man to reveal Himself. Therefore, our forms are, as Paul would put it, holy temples. This indicates the grandeur of man.

But there is, in the use of the ikon, another side of man's nature revealed. It is the human need to understand through the physical senses. God "understands our frame," thus he graciously condescends to

*More scenes than usual appear in "The Nativity" (left). Also note that Mary is not shown reclining on a couch (as in earlier ikons) but adoring the child. Perhaps under Italian influence, Russian ikon-painters of the 17th century felt Mary should not display human weaknesses.*



make Himself known to us in those ways we can know. The Scriptures are word images to be read and heard, and the ikon is a visual image, making its witness to the sight.

**Isn't using a picture for worship idolatry?** It is not the ikon to which the Orthodox Christian prays any more than we pray to our Bibles. The ikon is an *aid* to worship, not the *aim* of worship. With this in mind the ikon can perhaps be seen more clearly as a liturgical piece with a precise function. Just as we understand the Bible as something quite beyond literature, so to the Eastern Orthodox the ikon is something much more significant and specific than just art. It is a special art for a special purpose and it cannot be understood rightly either as art nor as an object of reverence outside of the Christian community. In this sense, it is liturgical, to be used in public worship.

**Why does the curious communist scoff?** To appreciate the ikon and, in fact, any piece of liturgical art (as opposed to secular art), one must be a "believer." One must be committed to the faith expressed in the work of art, the hymn, the book, or the service of worship. Otherwise, the whole matter is senseless, a mere occasion for curiosity. This kind of curiosity the communist atheist shows when he visits a Russian Orthodox Church in order to look at the quaint architecture and art. To a non-believer, the church is a museum of primitive culture—amusing, interesting, but not relevant.

Can the traditional ikon, even for the Russian Christian, really relevant today? The ikons, most of them, were done centuries ago. The ikon style is a traditionally exact one, changing almost not at all from one century to another. What does this kind of art have to say to our age today? The answer lies *within* the style used by the ikon painters.

*As in most ikons, Mary is pictured with a long nose slightly curving in at the tip, and a rounded chin. The child has large eyes and curly light-brown hair. The two angels carry instruments of the crucifixion. Understanding the symbols, the child grasps Mary's thumb for reassurance. Thus, this ikon often is called "The Frightening Vision"*











# KONS

**Why that odd, old-fashioned look?** Some of the greatest ikons came from medieval times. The style is medieval, or as it is known in France. This is a style far from "pretty" or realistic. In fact, the naming of the style *gothic* grew up because to the people of that day the art resembled the crude and ugly art of the barbaric Goths to the far north!

Yet strange as the style might have been even in ancient times, and stranger perhaps to us today, there is a freshness, a vigor and a *spirit* in the art that makes the ikons relevant today. There is in the ikon an element which makes them contemporary. It is the use made of the *abstract*. These ikons are anything but naturalistic or realistic. The artists used distortion, stylized figures and architecture, dramatic but unlikelike poses, flat frozen features. All of this can be seen in the best of contemporary painting today. The ikon painters knew *how* to paint realistically. But they did not choose to do so. They chose, instead, an expressionistic style, an abstract approach.

**Getting beneath the surface.** The ikon painters deliberately avoided the realistic and naturalistic because they were intent upon revealing what was "beneath the surface." They wanted to disclose *meaning* rather than simply to show a *surface*, such as skin, hair, dress, or natural appearances. Naturalism is for those who are only looking for technique and amusement. Expressionistic painting is for those who are searching the depths of existence, who are looking beneath the surface appearances for the hidden reality. It is to these people that the ikon painters were speaking with their pictures. And the hidden thing that they were exposing, over and over again, was that God searches out man, comes to him, is concerned with man's whole life. They were painting the meaning and fact of the Incarnation.

—Margaret Rigg

On many ikons, the flat painting is embellished with a metal "ryza" (ikon cover). The ryza on this 18th century ikon ("Our Lady of Iveron") is silver embroidered in beads of varying shades of white in an openwork design. Ikons adorn the altar screens in Orthodox churches and are found in homes of Orthodox Christians.



A stylized, high-contrast orange sketch of a man's face, rendered in a sketchy, expressive style. The man has short, dark hair and is looking slightly to the right. The sketch is set against a background of horizontal orange and white stripes. The word "DEEPER" is written in large, bold, black capital letters across the top right of the image.

**DEEPER**



# MY DREAMS

never thought I'd start ditching my dreams so soon, God. But it's no use. You can't dream and keep your feet on the ground 1960. At least I can't. I wouldn't admit (to anybody else) that I'm discouraged. But I am. At 18, too. I guess you know, God, that when I was a scrawny kid, I dreamed of doing great things—big things—not just for myself but for others. Yes, and for You.

Yesterday, I dreamed of setting men free from crippling fears. Yesterday, I dreamed of filling every child's stomach with warm food. Yesterday, I dreamed of presenting mankind with a world of peace. But today I get bushed just budgeting my own bills, just keeping my own mouth fed; let alone worrying about the rest of the world. And I get plenty frustrated just keeping my home, my neighborhood, and the place where I work from disturbing what peace of mind I've managed to find so far. I guess when you really grow up, you have to discard your dreams—to accept your limitations.

Yesterday, I dreamed of writing the book which would raise men's goals. Yesterday, I dreamed of hearing my name a household word. Yesterday, I dreamed of shouting your message to the whole world. But today, God, I've more questions than answers; more doubts than faith. How can I inspire even one person while I'm still searching for a consuming challenge? How



## DEEPEN MY DREAMS BY

can I shout any message when I can't hear your voice through the busyness of my days and the confusion of my nights? I might as well toss out my dreams and adjust myself to being a well-oiled cog in the complex life of the post-sputnik, post-dream world.

Yesterday, I dreamed of exploring a fascinating new continent.

Yesterday, I dreamed of cutting through the mysteries of space.

Yesterday, I dreamed of compounding the ultimate miracle drug.

But today elementary chemistry has me stymied. God, I might as well concede I'm not the guy to blast anything into orbit, let alone all myself. So many others have more talent, more brains, more experience. I might as well slough off my dreams along with acne and adolescence.

You're still listening, aren't you, God? Doesn't everybody give up his dreams when he gets around to facing facts; when he's no longer a kid floating around on Cloud Nine? Does everybody have to admit sooner or later that the world's not his personal oyster?

Come to think of it, I suppose even your Son dreamed of great things he'd do for you. He must have dreamed while he was growing up in Nazareth. He must have been anxious to get away from his home town so he could start doing big things for your kingdom. But what happened? He had to go out into the wilderness to think them through—sorta like I'm doing now.

When he considered leaping from that pinnacle on the temple, he knew he could have done it, too. He knew you'd be there. But . . .

I guess Jesus didn't really discard that dream, though. Maybe he deepened his dream to learn and teach the laws of spiritual growth. He came to talk about the mustard seed, the leaven. Still, these don't seem like the stuff dreams are made of. But



# MARTHA WILLIAMS

new that seeking a lost sheep, a lost soul, took more courage than a spectacular leap.

You know, I think he must have wondered what it would be like to have all nations bowing at his throne—to have power to order men about. Did his first dream include the love and sacrifices which have drawn the men of all nations to your way of life? Did he have to deepen all his dreams, too?

God, tell me. Is this my wilderness? This, the time when the old dreams seem so impossible? When I'm so unsure of myself? When I'm not sure I'm worth a plugged nickel; when my training seems too inadequate, my skills so bungling, my relationships so awkward?

God, now when I feel so alone except for your presence, give me courage to deepen my dreams.

To learn how to feed man's soul with your concern for him as well as to feed his body with food.

To seek the sure skill of building a Christian home as zealously as I seek to construct a motor.

To find the wisdom to guide a child as well as to manage an industry.

To test the methods of Jesus in group relations with the persistency of an explorer and with the patience of your Son.

To gain the courage to talk with my family and friends about our kingdom as well as to talk to strange crowds.

To search for your kingdom's tasks in the urgency of my brother's need as well as in the pages of Scripture.

To accept the cost of loving service for the dream of fame and power.

To discard the dreams of self for your dreams of what you would have me do and have me become.

God, help me deepen my dreams.



# youth <sup>in</sup> the NEWS



*Getting a kick out of both sports and music, Dennis Fancett of Sheridan (Michigan) High School does double duty as a football player and as school band drummer during half-time shows.*

## High School students are well up on foreign affairs

Today's high school students are poor spellers but they have a better grasp of world affairs than their parents had when they were in school. These are conclusions drawn from a preliminary study of test results of 450,000 high school students in 1357 high schools across the country. A random sampling of those tested have changed some ideas about the aptitudes of girls and boys. Girls have as great potential for mathematics as boys, and boys and girls are equally able to learn foreign languages. Only one out of 99 students can write a five-minute theme without making a mistake of some kind. The average high school student misspells at least one word in every theme.

## Nationwide protest follows Yonsei students' violence

When 800 Yonsei University students in Seoul, Korea, wrecked campus homes of the school's top American administrators, newspapers throughout the country sailed their use of force, calling "unpardonable." Government church leaders, both Korean and American, emphasized that the attacks on the trouble-ridden campus of the interdenominational, mission-supported school were not American. They resulted, said newspapers, from the Yonsei administration's "high handedness" in dealing with a long standing campus dispute involving the dismissal of professors. Dr. Horace Underwood, whose home was ransacked, asked for leniency for the 60 arrested students.



## ss youth promote istmas charity drive

Christmas charity drive was launched in Geneva, Switzerland, by the Protestant Social Center along with a suggested by a group of young people in the city. The plan was for families to donate at least 10 Swiss centimes (two cents) for a candle lit on their Christmas tree "so that the light may shine on her" in the form of aid to the needy.

## as church awards boy-sitting certificates

More than 100 teen-age boys and girls in Amarillo, Tex., were awarded certificates as baby sitters after completing a training course conducted by a local Lutheran church. The school is believed to have been the first of its kind under church auspices in Texas. It was taught by registered nurses, and representatives of the local police and

fire departments and the telephone company. Covered in the classes were all phases of the baby sitter's job, including parents' responsibility to the sitter, child-baby sitter relationship, childhood diseases, first aid, child safety, personal care of the baby and the sitter's responsibilities. The church's pastor said the school was sponsored as a community service and was open to youth of all denominations.

## Boys without pink hair are without girlfriends

In the English country town of Wisbech, a local barber started a teen-age fad by spraying pink coloring on boys' hair at five shillings six pence (77 cents) per head. Says 18-year-old David Grange, "At first the girls laughed but now they won't go out with any boy who hasn't got pink hair. You see, it makes you stand out in a crowd." The spray is applied once every two weeks.



*Tony van Dam, 19-year-old Dutch painter, draws a crowd as he draws his pictures on the sidewalk of Frankfurt, West Germany. Tony and a friend are touring Europe and meeting expenses with contributions gathered from passers-by who admire his art.*



*Let's compare notes on these recent movies . . .*

FORTUNATELY, much of Hollywood's ware is first-rate. Take a look at the following film fare. While one or more may have ended its run in your region, each has something worth calling to your attention. Do you agree with us? Let's hear your reactions.

## **The Last Angry Man** (Columbia)

*Produced by Fred Kohlmar, directed by Daniel Mann, featuring Paul Muni, David Wayne.*

"They won't let you live," was the titled character's piercing cry. Paul Muni sparked the part of Brooklyn Dr. Samuel Abelman, a flinty defender of old-fashioned values, as David Wayne portrayed a TV producer whose hard shell was penetrated by the practitioner. In Gerald Green's book of the same name, the fiery physician was a robust reminder of an all-too-vanishing American. His inner city neighbors, the "galoots" who prostitute God's gifts of life, sadly symbolized to him contemporary man's search after something for nothing. Some of the writer's—and doctor's—flavor and depth were lost in their lending to the screen and Abelman became a much more mellow fellow. Even so, his essential spirit and strength were preserved enough to produce a pungent and often "moving" picture.

## **On the Beach** (United Artists)

*Produced and directed by Stanley Kramer, featuring Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins, Donna Anderson.*

On all counts you had to admit it

took some courage to make this picture. Even those who found a flaw or two in it knew not many producers would have risked their financial necks on such a sobering story. The last days of modern man as he prepared for death by atomic disaster stirred cinemaddicts from political apathy. While prodding popular mind, the film caused clergymen to criticize its irreligious fatalism and civil defenders to decry its inaccurate fallout-ism. In fairness to author Nevil Shute, many a reference was made to religious life in the book though eternal life was evaded. And in fairness to the film-maker, his primary objective (profit aside) was to stir just the storm he did. Kramer confronted us with the fundamental danger of atomic annihilation. His presentation of that point may have been imperfect, but its pertinence and pressure certainly were in order. Would survival of the state have impressed us so with the urgency of world understanding? Would an American film of this sobriety have spoken to people anywhere if all had lived happily ever after?



## **Pollyanna** (Buena Vista)

*Produced by Walt Disney, directed by David Swift, featuring Jane Wyman, Hay-  
den Mills, Richard Egan, Nancy Olson,  
Earl Malden, Adolphe Menjou, Agnes  
Moorehead.*

In a day when movie "maturity" was measured in terms of suggestive scenes, despairing dramas, violent westerns, and grueling gangster classics, *Pollyanna* brought a breeze of winsome warmth. Perhaps in a period so close to calamity, Americans already are receiving an over-dose of sweetness-and-light. Yet this Miss P never got messed up in such moods. Disney dished us a refreshing treat from the novel of the same name. Telling leisurely of a girl orphaned at 11 or so who came to live with a wealthy but overbearing aunt, the plot pursued *Pollyanna* as she revived all manner of life in her new home-town. Suppressed somewhat by her rather strict guardian, she nonetheless let others know of her way of life that practiced all it proclaimed. Characters were drawn rather carefully for a Disney creation, profound points were made on human relations, and quite a case was built for healthy Christianity in general. Miss P's effect on the town parson, long dominated by the dictatorial aunt, contributed more than a few beautiful moments. No doubt, some thought this film pure "corn-ball." The stereotype of the orphan story could lead to this conclusion if the screenplay had not been keen. As shaped by director Swift, however, a mass of modern paral-

els came alive, and practical they were. This young gal wanted all to know that whatever she did for the lonely, the distressed, the poor, and all the rest was not "charity." On the contrary, it was only a natural expression of *friendship*. This aching globe could do with more such "corn" amid the maze of adult epics.

## **Story of Ruth** (20th Cent.-Fox)

*Produced by Samuel G. Engel, directed by Henry Koster, featuring Elana Eden, Tom Tryon, Peggy Wood, Stuart Whitman.*

This film may never enter the annals of all-time masterpieces, but its makers do deserve more than a kind word. Here was an Old Testament story treatment, free from the usual "scripture, sand, and sex" elements, that built calculated fiction upon scriptural content. Although early scenes of how Ruth might have been raised as a child were slow-paced and a mite melodramatic, the final three-fourths moved forward with quiet competence. The gleanings in the fields, the growing feeling for and marriage to Boaz, the promise of a son whose descendants would bring the Messiah's birth—all were portrayed with simple reverence for the source. Engel's prior religious productions have included *The Robe* and *A Man Called Peter*. *Ruth* blended the many authentic backgrounds typical of the former with the fidelity to human qualities found in the latter. It was one of the first "Bible" films that sought the spirit and sense of its subject. ▼▼▼



# Christmas Quiz

ANSWERS TO PAGE 1

1. *False.* Scholars do not agree that December 25 was the day of Christ's birth. The date falls near the winter solstices when the days become long and the sun stronger in the northern hemisphere. The pagan Romans celebrated the period wildly, and the Church, wishing to eliminate the un-Christian rites, decreed the day as being the time to observe the birth of Jesus.

2. *False.* The yule log was burned in the Scandinavian countries for the pagan gods, Odin and Thor.

3. *False.* St. Nicholas, otherwise called Santa Claus, is a legend given to Holland. It is said the white-bearded saint rode in from Asia Minor on his white horse, accompanied by his Moorish servant, Pieter. He left presents for good children and switches for naughty ones.

4. *False.* Christmas cards are relatively new. They were first printed in England in 1846 and made popular by Prince Albert, consort of Queen Victoria.

5. *True.* Trees had been used as decorations, but it was Martin Luther who put on the first trimmings and gave the connection with Christmas.

6. *False.* The Dutch and the Germans began this practice in the United States in accordance with a legend that a saint had once dropped some golden coins down a chimney which were caught in a stocking (some say a shoe) that had been left to dry by the fireplace.

7. *True.* In 1223 St. Francis constructed the nativity scene in his cave above Greccio. Its beauty has made it a sacred part of Christmas.

8. *False.* Mistletoe was first used in pagan rites by the druids in pre-Christian England. Mistletoe symbolized purity, was worshipped with sacrifices and when enemies met under it, they embraced in friendship.

9. *True and False.* We have come to exchange presents in remembrance of the gifts the Wise Men brought the Christ Child, but the original custom came from the pagan Roman's Saturnalia celebration mentioned in answer 1. They exchanged dolls representing their deities and later gifts of gold.

10. *False.* Caroling comes to us, 14th century, from Germany. Originally the people sang and danced around a woman and a babe in a cradle, symbolizing Mary and Infant Jesus.

—JANE SHERROD SINGER


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## **Jean uncovers lost diamond while studying**



CHRISTMAS came early this year for Mrs. Kenneth Price, a school teacher in Scribner, Nebr. It came when 13-year-old Jean Golder, an eighth-grade student, began to prepare her history lesson one night earlier this fall. Four years ago, in the fall of 1956, Mrs. Price had lost the diamond out of her engagement ring. Several of her pupils, including Jean, scoured the schoolhouse and grounds, but no diamond was to be found. A few months later Jean, then nine years old, found a stone at the school which looked like it might be the missing diamond. She took it to a jeweler and heard the disappointing news. It was a rhinestone. The lost diamond remained in Jean's thoughts, and so recently when she noticed a small stone wedged between the pages of the school-owned history book, she thought immediately of the missing diamond. A trip to a Fremont jeweler ended her hopes and those of Mrs. Price. "All of the children were concerned when I lost the set," Mrs. Price recalls. "But somehow Jean seemed much more upset than the others." Jean is a member of the Congregational Church in Scribner where she takes an active part. ▼▼▼



"Glory to God in the highest,  
and on earth peace among men  
with whom he is pleased!"

